

## **J. A. Rank Means Biz in Canada**

### **Wins 'If' Damages In Ottawa Suit**

A jury of the Ontario Supreme Court, sitting in Ottawa, set damages at \$2,500 provided the defendant is 100 per cent liable in the case of Ella Toplas vs. Centre Theatre. Miss Toplas suffered injuries when she fell against a railing in the theatre

(Continued on Page 8)

### **Syd Scott Passes In Sudbury at 51**

Sydney Raymond Scott, for the last ten years manager for Famous Players of the Capitol, Sudbury, died suddenly on November 5 in that city. He was 51 years old.

Syd, known for his lively personality and popular in the

(Continued on Page 2)

### **Stake in Canadian Exhibition Is Regarded as a Certainty**

A popular picture is forming in the trade of J. Arthur Rank as a determined-looking man with a can of film in one hand and a Union Jack in the other. He is the man Britain has been waiting for in the movie field, although not all his fellow-members of the industry agree to that.



George Beeston (left) of the Board of Directors of Odeon Theatres, Canada, with John Davis, managing director of Odeon Theatres, Britain. Davis is here on important business.

The failure of British films to challenge those of the USA for playing time on the screens of the world has been a disappointment of many years standing in the Old Country, and one not helped any by the fact that the Dominions share the general indifference.

The Sub-Committee of the

(Continued on Page 11)

### **Mary Field Here**

Mary Field, who is in charge of the J. Arthur Rank experiment in films produced exclusively for juveniles, visited Ottawa last week.

### **Old BPMovement Stirs Suddenly**

A report from Ottawa that motion pictures might become a political football in British Columbia during the federal elections attracted considerable curiosity in the trade but investigation revealed that too much emphasis had been placed on the

(Continued on Page 8)

### **Any Use Now OK Of Paper Quota**

The revocation of Order 332, issued in December, 1943, makes it possible to use the quota of newsprint and fine papers allowed film exchanges and theatres for any form of display or other advertising. Order 332, which limited users to 25 pounds

(Continued on Page 19)

## **Exhibs and Distributions Okay Conciliation**

Conciliation in Ontario, after several years of dispute over what form it should take, may become a fact in the near future. The final draft, worked out recently among the contending bodies, has won approval from all concerned but Odeon Theatres and Famous Players, who haven't stated their position yet.

First to accept it was the Independent Motion Picture Exhibitors Association of Ontario. Affirmative declarations followed from the Motion Picture Theatres Association of Ontario and the Canadian Motion Picture Distributors Association.

Each group concerned will now name its representatives and the Conciliation Board will be set up as soon as unanimity is recorded.

According to Article II (a):

(Continued on Page 2)

### **Gurr Heads Hamilton Theatre Association**

Lloyd Gurr, Century Theatre, Hamilton, Ontario, was elected president of the Hamilton Theatre Managers Association at a meeting last week. Harold Graydon, Jr., Kenmore Theatre, was elected vice-president and Mrs. Jean Gregory was re-elected secretary-treasurer.

Directors are George Stroud, Palace Theatre; Lloyd Taylor, Granada Theatre; and Lou Rosefield, Westdale Theatre.



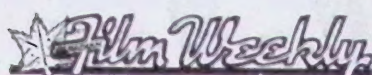
Lionel W. Payne, of the Capitol Theatre, Listowel, Ontario, is shown above right receiving an illuminated scroll from Neill Gross, secretary of the Listowel Men's Wartime Association, for his untiring work on behalf of the men and women in the services. Payne and his wife have raised more than \$50,000 for gifts for soldiers and contributions to war charities.

## **Bowery to Broadway**

Foster, Turhan Bey, Jack Oakie, Donald O'Connor and Peggy Ryan. Available through EMPIRE-UNIVERSAL. Book it now!

Takes you backstage for intimate glimpses of the show world's secrets in UNIVERSAL'S gay musical hit with Maria Montez, Susanna





Vol. 9, No. 46 Nov. 15, 1944  
HYE BOSSIN, Managing Editor

Address all communications—The Managing Editor,  
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## Those Movie Pests

(From the Brantford, Ont. Expositor)

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These misdemeanors were enacted with a searing skill and the mirth evoked was not untinged with the bitterness of aggravating experience. Nevertheless, one felt and hoped, the presentation might do some good. Perchance some of the thoughtless offenders might take therefrom a hint and mend their manners.

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## J. A. Rank, UA Reps Sign Distrib Deal

The formal signing of the contract between United Artists and General Film Distributors Ltd., one of J. Arthur Rank's companies, occurred last week. Morris Leon of Choate, Byrd, Leon and Garretson, and Barrington Gain represented GFD and UA was represented by Gradwell L. Sears, vice-president in charge of distribution and Paul O'Brien of O'Brien, Driscoll and Raftery.

The deal calls for the distribution of seven pictures in the western hemisphere, with the exception of Canada.

Barrington Gain, who is J. Arthur Rank's financial advisor and director of GFD, has been in the USA for some time. Recently he and his associate, Dr. Alexander Galperson, returned

## Farrow for Canada?

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### Theatre Wanted

400 seats or over within radius of several hundred miles of Toronto. Will pay cash.

BOX 10

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## Distribs, Exhibs OK Conciliation

(Continued from Page 1)

"The membership of this Board shall consist of eight representatives named by the different branches of the industry who shall be elected annually by their respective organizations as follows: Two Distributors elected by the Toronto Film Board of Trade, two representatives named by the two major or affiliated Theatre Circuits in the Territory, Famous Players and Odeon, and two Independent Exhibitors named by the Independent Motion Picture Exhibitors Association of Ontario, and two Independent Exhibitors named by the Motion Picture Theatre Owners Association of Ontario."

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Born in England, he enlisted during the first Great War, going



The late  
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overseas with the Canadian Railway Transport Troops. At the time of his death he was a member of the Veteran's Guard and the Masonic Order.

Surviving are his widow, Eleanor Silk Scott, Toronto; a daughter, Marjory; a son, Bdr. Ronald Scott, RCA, overseas; and a brother, Joseph, Toronto.



ALFRED JACQUEMIN A.S.C

First Canadian cameraman to be granted membership in the American Society of Cinematographers. The A.S.C. is an organization of outstanding directors of photography and cameramen, mainly employed in theatrical production by Hollywood studios. A veteran in years of experience in motion picture work, Jacquemin's honour follows seventeen years in Hollywood.

Prior to that he was engaged in motion picture work with Gaumont in France, and by the French Government on official films during the first World War. He was in charge of camerawork on a special expedition to Alaska a number of years ago, photographing wild animal life and later spent four months in Northern Ontario making natural life movies of beavers for the Ontario Government.

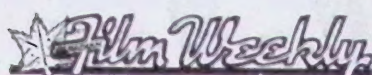
Jacquemin joined the staff of the Associated Screen Studios in 1927. His "Royal Banners Over Ottawa" was the only theatrical release, in colour, of the visit of the King and Queen to Canada, the Royal premiere being held in London shortly after Their Majesties' return from Canada. His studio camera work contributed much to "The Thousand Days" an Associated Screen review of the first three years of war, which was accepted for distribution in the United States by the Office of War Information, and was televised from New York.



**SHE'S INCANDESCENT!**

**LAURA**





Vol. 9, No. 46 Nov. 15, 1944

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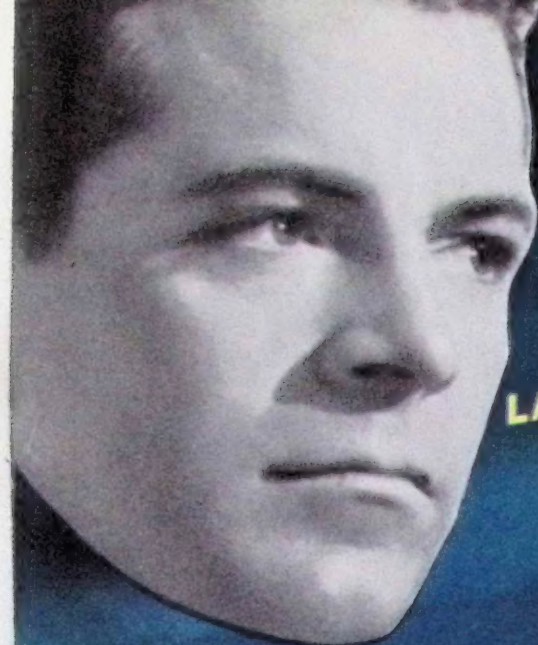
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LAURA is loved by romantic Dana Andrews!

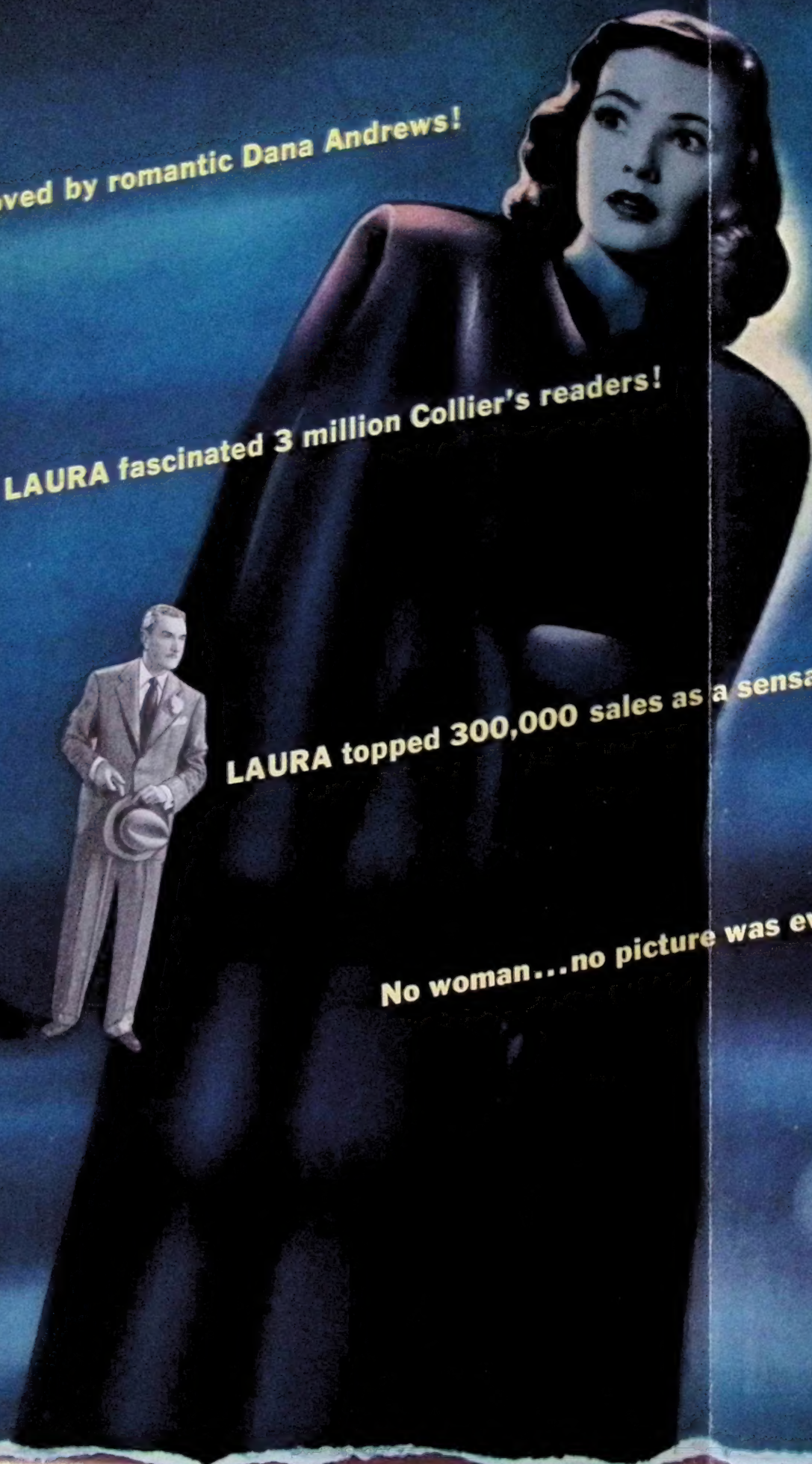


LAURA fascinated 3 million Collier's readers!



LAURA topped 300,000 sales as a sensational book!

No woman...no picture was ever so thrilling as



GENE TIERNEY  
DANA ANDREWS  
CLIFTON WEBB

# LAURA

with  
VINCENT PRICE - JUDITH ANDERSON  
Produced and Directed by OTTO PREMINGER

Screen Play by JAY DRATLER, SAMUEL HOFFENSTEIN and BETTY REINHARDT • Adapted from the Novel by VERA CASPARY

20th

CENTURY-FOX, THE BIGGEST FIGURE IN PRE-SELLING, BEAMS A BIG 20-MAGAZINE AD CAMPAIGN TO 35 MILLION CIRCULATION

THE COMPANY THAT MADE "WILSON"





LAURA

DARRYL F. ZANUCK'S

WILSON

IN TECHNICOLOR

A. J. CRONIN'S

THE KEYS  
OF THE  
KINGDOM

POWER YOUR  
MARQUEE WITH  
THE BOX-OFFICE  
POWER OF

20<sup>th</sup>

CENTURY-FOX

IRISH EYES  
ARE SMILING

IN TECHNICOLOR

GREENWICH  
VILLAGE

IN TECHNICOLOR

MOSS HART'S

WINGED  
VICTORY

SOMETHING  
FOR THE BOYS

IN TECHNICOLOR

KEEP SELLING BONDS!



## Summer Storm

with George Sanders, Linda Darnell,  
Edward Everett Horton

UA-Angelus 107 Mins.

SCREEN TREATMENT OF CHEKHOV STORY IS GOOD DRAMATIC FILM WELL ACTED AND DIRECTED.

Anton Chekhov's "The Shooting Party," one of the Russian writer's best known stories, reaches the screen as solid dramatic entertainment the box-office value of which is enhanced by flashes of that sardonic humor so characteristic of the famous author's literary work. Since carnal desires play an important part in the story's unfurlment, the Angelus Pictures production must be rated as adult diversion.

The film is a demonstration of the damage that can be done by a femme fatale. The unconscionable victim in this instance is played by Linda Darnell. A peasant girl consumed by a desire to improve her station in life, Miss Darnell, trading upon her feminine wiles, uses men to reach her goal. She starts off by getting married to Hugo Haas, overseer of the estate of Edward Everett Horton, a member of the Russian nobility. There follows a liaison with George Sanders, a provincial judge, whom she subsequently spurns to romp in the greener Horton fields. Blinded with jealousy, Sanders stabs her to death at a shooting party staged by Horton. Her husband is held for her murder. Thereafter the film depicts Sanders' struggle with his conscience and his death at the hands of the police.

In their screenplay, Rowland Leigh and Douglas Sirk have brought the story closer to the present, starting it in 1911 (seven years after Chekhov died) and ending it in 1919, two years after the Bolshevik revolution.

Sanders and Miss Darnell enact the top roles capably. Horton plays the profligate, fatuous nobleman in a humorous vein. Haas stands out as Miss Darnell's hapless husband. Anna Lee makes the most of her scenes as Sander's fiancée.

CAST: George Sanders, Linda Darnell, Anna Lee, Edward Everett Horton, Hugo Haas, Lori Lanner, John Philliber, Sig Ruman, Andre Charlot, Mary Servoss, John Abbott, Robert Greig, Paul Hurst, Charles Trowbridge, Byron Foulconlin, Kate MacKenna, Fred Nurney, Elizabeth Russell, Ann Staunton, Jimmy Ger, Charles Wagenheim, Frank Orth, Sarah Padden, Gabriel Lionoff, Mike Mazurki, John Kelley.

DIRECTION, Fine. PHOTOGRAPHY, Good.

## I Love a Soldier

with Paulette Goddard, Sonny Tufts

Paramount 106 Mins.  
EMPHASIS ON ROMANCE MAKES THIS PICTURE A SPECIAL TREAT FOR THE FEMININE PATRONS.

"I Love a Soldier" is one big hunk of romance. That means the production is a special dish for the femmes, who no doubt will react with the proper heart twinges to the suffering of Paulette Goddard and Sonny Tufts caught in the throes of love. The interest for the men is elicited primarily by the comedy touches that have been applied to the development of the story.

The film is able to sustain the interest in spite of the fact that the yarn is concocted of ingredients that are quite familiar. Much credit for this is due the direction of Mark Sandrich and the acting of a well-rounded cast.

San Francisco is the scene of the action. Miss Goddard, welder in a shipyard, doesn't mind being a companion to the men in uniform to help boost their morale, but when it comes to marriage to a service man—uh-uh. None of the heartaches of the war bride for her. Then Sonny Tufts, South Pacific hero, comes along. He falls for her—but good. She struggles against becoming seriously involved with him, does everything possible to discourage the mug without success. Finally she surrenders after a misunderstanding over his failure to inform her he has a wife, who is suing for divorce. To obtain quarters near Tufts' camp Miss Goddard is forced to pose as his wife. The happiness of the pair is briefly threatened when the truth is learned and Miss Goddard is ordered to leave the camp precincts with a load of joy girls. At the finale girl and boy are on the way to be married.

Miss Goddard and Tufts are paired well in the leading roles. Walter Sande, as Tufts' buddy, and Mary Treen, as Miss Goddard's bosom pal, take care of a secondary romance capably, with emphasis on comedy. Barry Fitzgerald plays a comic trolley conductor superbly. Beulah Bondi stands out among the other players.

CAST: Paulette Goddard, Sonny Tufts, Beulah Bondi, Walter Sande, Mary Treen, Ann Doran, Marie MacDonald, James Bell, Barry Fitzgerald, Frank Albertson.

DIRECTION, Good. PHOTOGRAPHY, Good.

## Arsenic and Old Lace

with Cary Grant

Warner 113 Mins.

FILM VERSION OF STAGE HIT IS A NATURAL FOR BULGING BOX OFFICE GROSSES.

Produced and directed by Frank Capra before he went into the service, the film version of the Joseph Kesselring stage hit will have no difficulty winning a rating as one of the most popular films of the year. The Capra trademark, the cast potency and the publicity that has accrued to the play conspire to assure the success of the production.

This comedy, full of noise and madness, raises a storm of laughter as it pursues a breathless pace from first moment to last. So raucous are the proceedings that many persons will leave the theater with bursting heads.

Fine as Capra's direction is, it often lets the players get a little out of hand. He allows Cary Grant to do everything but bite the camera.

The hilarity stems from Grant's effort to keep his aunt's penchant for murder from becoming known. Priscilla Lane is the romantic interest. Capra has produced with distinction.

CAST: Cary Grant, Priscilla Lane, Raymond Massey, Jack Carson, Edward Everett Horton, Peter Lorre, James Gleason, Josephine Hull, Jean Adair, John Alexander, Grant Mitchell, Edward McNamara, Garry Owen, John Ridgely, Vaughan Glaser, Chester Clute, Charles Lane, Edward McWade.

CREDITS: Producer, Frank Capra; Director, Frank Capra; Screenplay, Julius J. and Philip G. Epstein; Based on stage play by Joseph Kesselring; Cameraman, Sol Polito; Film Editor, Daniel Mandell; Art Director, Max Parker; Sound, C. A. Riggs; Special Effects, Byron Haskin, Robert Burks; Musical Score, Max Steiner; Musical Director, Leo F. Forbstein.

DIRECTION, Good. PHOTOGRAPHY, Good.

## Admission Taxes Removed in Cuba

Cuban taxes on theatre tickets and other commercial public entertainment were removed last week by recently elected president Grau San Martin, who had promised such action when campaigning for office.

Admission taxes in Cuba have been five cents on a 30-cent ticket and up to 25 per cent for 70-cent admissions and up. Operators of second-run houses, who escaped the tax by charging up to 29 cents admission, are expected to raise their prices.

## The Black Parachute

with John Carradine, Osa Massen,  
Larry Parks

Columbia 85 Mins.

AN IMAGINATIVE WAR TALE RESULTING IN A FAIR PROGRAMME FOR THE ACTION HOUSES.

Using a black parachute as the gimmick for a safe landing in enemy territory, this product of the imagination has Larry Parks performing the feat in an effort to rescue Jonathan Hale, ruler of the Balkan kingdom of Starslava, who has fallen into the "protective custody" of John Carradine, a Nazi general.

Under the semi-suspicious eyes of guerrilla fighters, Parks masquerades as a Nazi captain in a uniform which he secured from an easy victim. However, Carradine is informed of the impersonation by one of his agents and plans to give Parks enough rope to hang himself, as well as find the hideout of the guerrilla band.

On the eve of a scheduled broadcast, wherein Parks is to mimic the king's voice, an act which the man, whose uniform he is wearing, had performed on a previous broadcast that implicated the king as an advocate of the Nazi order, Parks helps the king to escape and clear himself of any tie-up with the Nazis, via another broadcast.

Lovely Osa Massen gets her stomach punctured with a bullet for being a Nazi stool pigeon. Jeanne Bates makes a good looking guerrilla fighter, but she too gets the martyr's end by stopping a bullet that was intended for the king.

Although Carradine portrays the kind of a Nazi general that will satisfy most wishful thinkers, the film has enough suspense and action to make a fair program picture.

CAST: John Carradine, Osa Massen, Larry Parks, Jeanne Bates, Jonathan Hale, Ivan Triesault, Trevor Bardette, Art Smith, Robert Lowell, Chas. Wagenheim, Chas. Waldron, Ernie Adams.

CREDITS: Producer, Jack Fier; Director, Lew Lander; Screenplay, Clarence Upson Young; Assistant Director, Robert Saunders; Cameraman, George Meehan; Film Editor, Otto Meyer; Art Directors, Lionel Banks and Carl Anderson; Set Decorator, William Kiernan; Sound, Jack Goodrich.

DIRECTION, Spotty. PHOTOGRAPHY, Good.

## Congratulations

A daughter, Judith, was born to Captain and Mrs. Gurston Allen recently.



## Old BPMovement Stirs Suddenly

(Continued from Page 1)

possibility.

Ex-Mayor Louis D. Taylor of Vancouver, now 87, intends to run for federal parliament during the next elections and has accepted the support of an organization called the Better Picture Movement, which wants quota films made in Canada. He said that he did not intend to confine his activities to campaigning for better pictures.

"There should be a checkup on natural resources," said Mr. Taylor. "If those who exploit them were made to pay royalties to the government, it would reduce the tax burden on the people." This was taken by some to be a reference to the frequent use of British Columbia as location territory for film shooting.

A story in the Hollywood Reporter had it that the Better Picture Movement would enter a candidate pledged to its program in every province. It stated that the movement had incorporated a production unit in British Columbia.

The Better Picture Movement was launched in 1927 by the late Rev. J. J. Ross. Its claim in other years was that, through its spread to Great Britain, American-controlled theatres in that country were forced to make room for British films.

The present object of the movement is to help British films find a market in Canada.

Chairman of the advisory board is James Gray, 626 West Pender, Vancouver, and chairman for the Empire is F. A. Brind, London. In 1928 the movement received support in British Columbia from many educational and religious leaders. It has not been active for many years.

James Gray, who invited Taylor to run for parliament, declines to give the present membership of the advisory board.

## WANTED

FOR THE NATIONAL  
FILM BOARD AT OTTAWA,  
DEPARTMENTAL PUR-  
CHASING AGENT, GRADE 4  
\$3,420.

Qualifications: Adequate experience as Purchasing Agent, preferably in photographic and motion picture supplies and equipment; integrity and judgment; preference to those entitled to preference for war service.

APPLICATION FORMS, obtainable at Post Offices, the National Selective Service Office, or from the Civil Service Commission, Ottawa, should be filed IMMEDIATELY, with Civil Service Commission, Ottawa. This advertisement is authorized by the Director of National Selective Service.



## The Land of Babble-On

Roly Young reviews a Casino act: "The 'lovely' feature of the week masquerades behind the name of Nappy Swank. As far as I'm concerned you can change the 'W' to a 'T'." . . . Jim McDonough of the Royal, Guelph, liked our Lou Skuce Victory Loan cartoon in a recent issue so well that he borrowed it for the Guelph paper . . . The fellow who coined the "Another Day, Another Dollar" saying is strictly anti-Labor these days . . . The great work of Ben Cronk, Emp-U promotion man, put "The Great Mr. Handel" over. The film was gathering dust on the shelf for a long time, even J. Arthur Rank having admitted that it hadn't much appeal for the usual movie public. So Ben went after the music lovers of Montreal and Toronto and the film played to sell-out houses in both cities . . . Tom Daley, Imperial manager, arrived at the theatre one recent day and found himself dead but didn't know it until informed by Helen Allen, Tely critic. He's playing "Arsenic and Old Lace" and a scene shows a graveyard with a tombstone bearing his name. Dozens have phoned since to let him know.

## Lines and Outlines

Archie Laurie arrived home from a coast-to-coast trip to find a new arrival at his house—a dog. This is a bootlegged wire-haired terrier, since Archie doesn't like dogs. Once he was about to make up his feud with them and lifted Walter Kennedy's pooch to his bosom but the pooch became suddenly moist, much to Archie's discomfort. Archie has regarded that as an opinion ever since . . . Johnny Cohn started something with his declaration of war on smoking. I gave up smoking and so did Tom Daley. Understand Henry Nathanson has also. It isn't hard at all . . . Canadians at the NY meeting of the Society of Motion Picture Engineers wore Roosevelt buttons, causing one Dewey guy to comment: "I'm glad you fellows can't vote". . . Glenn Iretton got back from his trip up North with a Van Dyke beard and still has it. Just an old goatee. Anent my comment about Win Barron's sartorial effects, a fellow walked up to him the other day and asked: "Which way is Central Casting?" These boys are making it tough on Dewey Bloom, also a publicity man. Dewey has worn a derby for years without it being noticed particularly. Now he's being kidded about it.

## Of All People

My recent query about lawyer-showmen brought the following nominations: Sol Allen, Captain Gurston Allen and Herman Bennett . . . Charlie Cashman, a member of York Township Council, is putting up a fine fight for returning veterans to get a fair break in housing. "The powers that be have not given sufficient protection with price ceilings to returning servicemen trying to buy homes," he said in a public statement reported by the dailies. "Boys coming back haven't a chance to get homes under the present price set-up." Down payments are too high, he says. Incidentally, Charlie is the welcoming committee for the township and gets down to the Union Station to greet returning vets from his district, no matter the hour . . . Walter Winchell reports, through the courtesy of William B. Robin, that there were two theatres along the Atlantic City boardwalk before the recent hurricane. After that there was one. The owner of that one put a sign on the wreckage of the other: "Gone With the Wind." On his own theatre he put this sign: "Since You Went Away". . . A Buffalo doctor runs movies in his waiting room and the Toronto Star's "The Jay-Walker" suggests that he give away pills instead of dishes.

## How to Look at It

Charlie Stephenson told me about the most incurable optimist he ever knew. He was a guy who was down to his last buck.

This near-broker spent two-bits for a cigar and the rest for the best meal he could buy. Somebody reprimanded him.

"Why not?" was the reply. "Now things can't help but get better!"

## Wins 'If' Damages In Ottawa Suit

(Continued from Page 1)

the amount of the liability and will give his decision at a later date.

Following the hearing of evidence, Gordon F. Henderson, representing the Centre Theatre, moved for non-suit on grounds of lack of evidence. Mr. Chevrier, following a legal argument, decided that the liability would be set by himself and the estimate of damages determined by the jury.

It was the contention of the plaintiff, represented by Walter Schroeder, K.C., that the theatre had an implied obligation to make the premises as safe as reasonable care and skill could make them, and that by putting up a bar at the inner entrance, connected to the top of an "electric eye" post that opened the doors automatically, they had failed in that obligation.

Henderson submitted that the theatre's duty was one of providing a warning if a danger existed.

Miss Toplas had suffered a severe hip injury when she bumped into the "electric eye" post and fell to the floor while entering the premises. When she appeared as a witness in the case she was brought into court in a wheel chair.

## Foster Back

Ralph Foster of the National Film Board's Graphic Section is back at his desk in Ottawa after more than three months overseas.

## Rogers Gets Air

Roy Rogers, Republic star, will appear on the radio every Tuesday night on the two-country network. He is being sponsored by Goodyear.

## Frost Talks Business

Paul Frost, manager of the Park Theatre, Sarnia, Ontario, addressed the local Lion's Club on the subject of the motion picture industry. Frost was guest speaker at its luncheon.

Sarnia Observer reported his speech amply.

## Hume, Burlington, To Sam Fingold

Sam Fingold has acquired the Hume, Burlington, Ontario, formerly owned by D. H. Hume. It's a six-day house seating 488. Fingold takes over on January 1, 1945.

This brings Fingold's string to ten, five of which are in partnership with Odeon Theatres.



"Paramount's  
Delightful Comedy-  
Tonic For Your B.O."



DIANA LYNN  
THE RIOTOUS SENSATION OF  
"MORGAN'S CREEK"



The Cornelia Otis Skinner-Emily Kimbrough hit story!  
20,000,000 Americans read it and roared...  
Now it's on the screen to keep the whole world laughing!



GAIL RUSSELL  
THE STAR DISCOVERY OF  
"THE UNINVITED"



Madcap Emily  
she attracted trouble—like  
"lint to a blue serge suit!"



They gave Paris  
quite an "eyeful"!



This is the bath  
London never forgot!

# "Our hearts were young and gay"

starring

GAIL RUSSELL · DIANA LYNN

with

Charlie Ruggles · Dorothy Gish

Beulah Bondi · James Brown

Bill Edwards

Directed by Lewis Allen

SCREEN PLAY BY SHERIDAN GIBNEY  
A Paramount Picture



Capricious Cornelia  
... with men on her mind  
and mayhem in her heart!



They had a "hare-raising"  
experience in their bunny furs!



All the thrills of  
the Next Time You See Paris!





### Paramount's 'Rainbow Island' Has Plenty of Girls, Fun and Technicolor

PARAMOUNT's "Rainbow Island" is a wacky film, filled with wicky-wacky-woo—in fact so wacky that it has soldiers and is at the same time escapist. It's lightweight but the color and foolishness and pretty girls in scanty covering give it eye appeal.

Eddie Bracken does his routine of bewilderment under the Tropic skies this time. Dorothy Lamour is on hand for a romance with Barry Sullivan and Gil Lamb, Marc Lawrence and Olga San Juan keep things lively.

Story is about USA airman who land on a lovely pagan isle. They get mixed up in local politics because Bracken looks like their idol and local love because Dorothy Lamour gets hot for Barry Sullivan.

It's easy to sit back and enjoy this one.





J. ARTHUR

## Rank Means Business

(Continued from Page 1)

Imperial Conference of 1926 adopted the following resolution:

"The Imperial Conference, recognizing that it is of the greatest importance that a larger and increasing proportion of the films exhibited throughout the Empire should be of Empire production, commends the matter and the remedial measures proposed to the consideration of the Governments of the various parts of the Empire with a view to such early and effective action to deal with the serious situation now existing as they may severally find possible."

The "remedial measures" proposed were (1) "that there shall be a substantial output of films which not only conform to such requirements as to production within the Empire as may be prescribed in any case, but are also of real and competitive exhibition value" and (2) an "essential condition is the development of effective distributing arrangements throughout the Empire, different parts of the Empire co-operating where possible."

The British film situation at the time was of wide interest and there had been proposals for a quota on USA films entering Canada as a means of winning more screen time for Old Country product. It was also felt that a quota would assist in the development of a Canadian film industry.

Replying to one of these proposals the Toronto Globe admitted that "nine-tenths of British films that circulate in Canada are 'flops'" and "Announcement that such-and-such a film is a British production is invariably received, except by the English born, in painful silence. American-made films are popular with the movie-going public in Canada because they provide the kind of entertainment the average movie-fan desires."

That was 18 years ago and little happened until recently to change the picture.

### The Situation Now

What is happening now goes far beyond the proposals made during the Imperial Conference, which was naturally concerned in the main with Empire matters.

British business men today seem inclined to take their chances in the world market with or without the benefits of Empire Preference, which has been described by some as a form of co-operative isolationism that can easily be matched by any group of countries organized for the purpose. Those British business men engaged in production, distribution and exhibition of motion pictures consider themselves strong enough to compete with their industry fellows of other countries.

Their goal is no longer strong representation in the countries of the Empire. They are intent on getting their share of old and new film markets wherever they exist. They will negotiate for them or fight for them. The British film industry is no longer

tributed facilities in many countries. Before the war Britain produced 140 features annually now reduced to between 40 and 50. Post-war productive capacity will exceed that of pre-war.

The British, who were mainly concerned with their failure to



J. ARTHUR RANK

The most interesting figure in the film world today, this leader of the British industry is reported as about to acquire a stake in the Canadian exhibition field through a partnership with Odeon.

geared to serve the needs of just Britain and the Empire. First to recognize its strength are the Americans, now in control everywhere.

J. Arthur Rank and his smaller competitors in Britain are determined to make the type of film that will match those made in the USA and meet the tastes of the general public. The British accent will be toned down. American technicians are being imported and joint production deals have been made. British interests have set up, purchased or made arrangements for dis-

tributed facilities in many countries. Before the war Britain produced 140 features annually now reduced to between 40 and 50. Post-war productive capacity will exceed that of pre-war.

The British, who were mainly concerned with their failure to find a prominent place among the production and distribution leaders, are also moving into the international exhibition field. Europe's production and theatre facilities have been weakened by the war and attempts will be made to strengthen them with British aid—in competition with USA plans along the same lines.

ing film figure, has acquired a good share of Canada's exhibition facilities as part of the realization of that dream.

A review of Rank's present power and accomplishments should be of interest.

### Rank in England

THROUGH Manorfield Investments, Ltd., Rank controls the General Cinema Finance Corporation, which in turn controls General Film Distributors, a large distribution company which finances and distributes many of the films produced by his companies.

Through the General Cinema Finance Corporation, Rank holds the majority of the voting shares in the Metropolitan and Bradford Trust, which controls Gaumont-British and its 89 subsidiary companies.

By holding companies of this type Rank controls the Odeon circuit of Great Britain. Thus, with Odeon and British-Gaumont largely in his hands, he exerts almost complete power over two of Britain's three largest circuits—about 800 theatres. The third circuit belongs to Associated British Pictures, half of which is owned by Warner Brothers.

The three large circuits mentioned above own approximately 1,000 of Britain's 4,750 movie houses. The city of London has between 300 and 350 first-run houses, two-thirds of which belong to the circuits. The Cinematograph Films Council, in the report which recognized the growth of monopoly, disapproved of circuit booking methods. Twenty-five per cent of the British gross of any film comes out of London, which is controlled by the circuits. To get into London houses with their films, distributors others than those connected with the circuits must give way to demands that apply to the rest of Britain. These demands favor the chain theatre and hurt the independent producer, distributor and exhibitor, according to those who oppose Rank.

Rank has reached a gentleman's agreement with Hugh Dalton, president of the British Board of Trade, not to buy any more Old Country theatres without permission.

### Production Power

Rank's control of the two big circuits makes him a power in production. He controls the production facilities of studios at Denham, Pinewood and Islington, as well as British-Gaumont.

Twentieth Century-Fox became Rank's partner last year in Gaumont-British through the sale of an equal part in the non-

(Continued on Page 14)



Warners'  
**MR. SKEFFINGTON**

Warners'  
**THE CONSPIRATORS**

Warners'  
**ARSENIC AND OLD LACE**

Warners'  
**THE VERY THOUGHT**

Warners'  
**OBJECTIVE BURMA**

Warners'  
**RHAPSODY IN**

Warners'  
**TO HAVE AND HAVE NOT**



Warners'  
JANIE

Warners'  
DOUGH GIRLS

Warners'  
HOLLYWOOD CANTEEN

OF YOU

Warners'  
SARATOGA TRUNK

BLUE

Oh  
what a  
WARNERful  
sky! ~~~



~~~~~ it sure is rosy! ~~~~

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Over 16 years of age  
Will Want To See!  
NOW AVAILABLE**

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CARELESS-  
or WANTON?**

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the Fate of  
America.  
Is This the  
Mother  
of  
Tomorrow?

Today  
she is  
Branded  
one of many

**DELINQUENT  
DAUGHTERS**

**JUNE CARLSON  
FIFI D'ORSAY  
TEALA LORING**

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Roscoe Karns, Alan Dinehart  
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## J. A. Rank Means Business

(Continued from Page 11)

voting stock of the Metropolitan and Bradford Trust.

The greater part of British production is financed and distributed by Rank's companies. Through Gaumont-British he is moving into the educational field and he is still interested in the production of religious films. It was the latter which revealed to him the possibilities of the British film and theatre industry less than ten years ago.

Rank owns or controls at least two newsreels, two processing laboratories and a number of equipment companies which service his theatres and studios.

The Films Council disapproves of gentlemen's agreements on the ground that they are not binding. It proposes restrictive legislation against further domestic monopoly and the possibility of control of British companies falling into foreign hands.

### Rank Abroad

"In our British-made films, now so rightly popular with our audiences, we have the means of showing the best of our ways of thought and living," J. Arthur Rank told those present at the sixth annual meeting of Odeon Theatres, Ltd., of Great Britain recently. "It is the duty of those who believe in them to see that they go all over the world, and in my judgment we shall not build up a successful industry unless we do send our films to all countries that are ready to receive them. But we must see to it that we make films that audiences want to see, and so organize their distribution that audiences are given the chance of seeing them."

He said he believed that "Our American friends are willing to collaborate with us."

During the last 18 months

### PRC Will Use Color For '45-46 Program

PRC plans to use the recently developed Ansco-color process extensively on its 1945-46 program under the terms of a tentative deal with the color company, Leon Fromkess, president of PRC, announced last week. PRC has been testing the single negative, three-color process for some time and concluded the deal after six months of negotiations.

The company will make one color film this year, "Enchanted Forest," in Magnacolor.

Rank has made the USA film industry realize that he is a better ally than opposition. He told it point-blank that he would fight it in Britain and other countries—and even in the USA. He demanded playing time for British films, saying that he would establish his own exchanges on this continent if necessary.

Rank's first move was to found the Commonwealth Film Corporation, then followed shortly after with Eagle-Lion Distributors, Ltd. The first was aimed at the world market, the second at the USA one. He brought into his ranks such outstanding film men as Arthur W. Kelly, former vice-president of United Artists; E. T. (Teddy) Carr of the same company; Welsley Ruggles and others.

He soon concluded deals with United Artists and Twentieth Century-Fox for the distribution of groups of his films in the USA. His latest deal is with PRC. A production partnership has been concluded with Fox and they will make films in Britain jointly, to be distributed by each party in its own sphere. United Artists will handle seven top-budget Rank films in the

USA. Rank's post-war plans call for the building of a first-run house in New York city, exclusively for British films.

Rank is seeking partnerships in distribution and exhibition in all of the Empire countries. The Odeon deal in Canada is said to be one of several that cover Australia and South Africa. He has purchased a 51 per cent partnership in an Indian distribution company, which serves the Middle East and will now expand to China. He has deals in Egypt and South Africa.

The British leader is aiming at the post-war European market and it has been reported that he has prefabricated theatres ready for immediate erection. His representatives now have deals in Spain and Portugal. There will also be an exchange of Rank-made films with Russia. His films followed the invasion army into France.

Rank has made remarkable progress and is only just beginning. He is tremendously interested in the USA market. Perhaps he feels that Canada is the best base to work from, as the Americans feel that Britain is the best jumping-off place for the European drive.



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and the Pirate*

in  
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YOUR BOX-OFFICE  
PLEASURE!—*with lovelies—  
with laughs—with Technicolor  
—with beauty and buccaneers  
—with the most lavish, the  
most exciting, the most spec-  
tacular production ever given  
a picture by Samuel Goldwyn!*



SAMUEL GOLDWYN  
presents

**BOB HOPE**

IN  
*The Princess and the Pirate*

with  
VIRGINIA MAYO

and  
WALTER SLEZAK • WALTER BRENNAN • VICTOR McLAGLEN

IN *TECHNICOLOR*

Directed by DAVID BUTLER • Associate Producer DON HARTMAN

Screen Play by Don Hartman, Melville Shavelson and Everett Freeman

Released Through RKO RADIO PICTURES, Inc.

LITHO USA



## Third Dimension Screen in USSR

A new type of glass screen which is said to give third dimensional effect to ordinary motion-picture images without the viewer having to employ stereopticon aids, such as colored glasses, has been introduced in Moscow. The new process by which the effect is achieved is so simple that standard cameras, with only slight alterations, and projectors, which require no adjustments, are used, according to a story in the New York Times from James Aldridge, correspondent for the North American Newspaper Alliance. Aldridge, who witnessed the new development in the Sgvintorgkimo studio, reported having seen newsreels and a film of a concert which "had depth on the screen as well as width and height."

The glass screen is engraved with more than 2,000 converging lines, and it is in these markings that the secret of the new screen lies, stated Aldridge. In photographing third dimensional movies the only alteration required on standard cameras is the addition of "two or more mirrors" fitted near the lenses to reflect images into the film. In showing the film it is projected onto "two or more mirrors," instead of directly onto the screen, which reflect the shadows onto the glass screen. In turn, the lines on the screen unscramble the images, resulting in a clearer image than has hitherto been obtained in third dimensional film experiments.

The screen used for the demonstration was six feet wide and three feet high and was made in one day, according to information given Aldridge by Alexander Andreyevsky, chief of the Sgvintorgkimo studio. He added that a screen fifteen feet square will shortly be installed in a Moscow movie house, and that plans are under way for the production of the first full-length third dimensional film, an adaptation of "Robinson Crusoe." It is expected to be ready for public exhibition next May.

The screen is the invention of Simyon Ivanov, a Soviet poster artist.

## Mrs. D. Siegel Heads M.P. Ladies' Aux'y

The newly formed Ladies' Auxiliary to the Motion Picture Social Club last week elected Mrs. D. Siegel as its first president. Other officers are Mrs. L. Charlip, vice-president; Mrs. L. Lewis, secretary; Mrs. O. Snider, treasurer and Mrs. A. Stone, social convenor. The organization was founded to aid war charities.



BERNARD B. KREISLER

Recently signed as vice-president and general manager of Lester Cowan Productions, Inc., Kreisler was formerly head of Universal's Featurette department. He originated several innovations in the production and distribution fields as well as in the field of exhibitor relations during his six years with Universal.

## Any Use Now OK Of Paper Quota

(Continued from Page 1)

per month for all purposes, was amended in March by Order 368. The amendment increased the paper quota to one ton of newsprint per calendar quarter and 75 pounds of paper other than newsprint for the same period.

Revocation of Order 332 will cause little change in the theatre field except where extensive campaigns are planned, since the allowance under the amendment was ample. There will be some benefits from the lifting of restrictions on the use of paper for some purposes previously ruled out.

No increase in the quota for non-press advertising has been made because the mills still can't produce enough paper.

"With the resumption of some lines of civilian goods, and the prospect of growing production for domestic and export markets, it is desirable to make the controls over the use of paper as flexible as possible," John Atkins, Administrator of Publishing, Printing and Allied Industries, explained. "The supply of paper is not adequate, however, to meet the demand for the less essential kinds of printed matter."

Purchaser of commercial printing are now free to use their paper in any way they see fit. Some items affected are posters, catalogues, and price lists.

## Belmont, Toronto Now Bluebell

Fred Lepofsky is reopening the Belmont, College Street, Toronto, as the Bluebell. It has been closed for about four years.

## Heavy Schedule In Technicolor

A heavy schedule of Technicolor features and shorts comprise the Technicolor company's latest production list. There are 37 shorts in color for current release from every major studio and the features slate, in various stages of production and release, is as follows:

### CURRENTLY RELEASED:

Bathing Beauty —M-G-M  
Greenwich Village —20th Century-Fox  
Gypsy Wildcat —Universal  
Kismet —M-G-M  
Story of Dr. Wassell —Paramount  
Wilson —20th Century-Fox

### TO BE RELEASED:

American Romance, An —M-G-M  
Bella of the Yukon —International, RKO  
Bring on the Girls —Paramount  
Climax, The —Universal  
Frenchman's Creek —Paramount  
Incendiary Blonde —Paramount  
Irish Eyes Are Smiling —20th Century-Fox  
Meet Me in St. Louis —M-G-M  
National Velvet —M-G-M  
Princess and the Pirate, —Goldwyn, RKO  
Queen of the Nile —Universal  
Rainbow Island —Paramount  
Something for the Boys —20th Century-Fox  
Song to Remember, A (formerly Love of Madame Sand) —Columbia  
Tonight and Every Night —Columbia  
Wonder Man —Goldwyn, RKO

### IN PRODUCTION:

Anchors Aweigh —M-G-M  
Can't Help Singing —Universal  
Diamond Horseshoe —20th Century-Fox  
It's a Pleasure —International, RKO  
Nob Hill —20th Century-Fox  
Son of Lassie —M-G-M  
Three Caballeros —Disney, RKO  
Thrill of a Romance —M-G-M  
Thunderhead—Son of Flicka —20th Century-Fox  
Ziegfeld Follies —M-G-M

### IN PREPARATION:

Dolly Sisters —20th Century-Fox  
Flame, The (formerly Rurales) Paramount  
Hold High the Torch —M-G-M  
Night in Paradise —Wanger, Universal  
Robe, The —RKO  
Salome, Where She Danced —Wanger, Universal  
San Antonio —Warner Bros.  
Spanish Main —RKO  
Thousand and One Nights —Columbia  
Virginian, The —Paramount  
Waltz Me Around Again, Willie —20th Century-Fox  
Where Do We Go From Here? —20th Century-Fox

## Addition Planned For Ottawa House

The Westboro Theatre, Ottawa, Ontario, is slated for an additional 400 seats as soon as building restrictions are lifted. The theatre was erected four years ago. Several new theatre projects, with locales purchased and plans prepared, will start work in Ottawa in the post-war period.

## T. M. Keegan Passes, Former Showman

Thomas M. Keegan, 56, for 15 years manager of the Corona Theatre, Montreal, Quebec, passed away recently in Montreal. Keegan left show business some years ago and at the time of his death was employed in the aircraft industry.



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A WAC  
and  
A MARINE

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RAMSAY AMES  
ELYSE KNOX

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DEAN JAGGER

## Oh, What a Night!

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JEAN PARKER  
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are now ready for  
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again splashes his  
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across the screen to  
rival his everlasting  
triumph of 1932—  
CAVALCADE

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CAVALCADE  
OF A NEW GENERATION

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A film triumphant in the superb grace with which  
it visions man's devotion to his family and his  
eager grasp of happiness no matter how humble.

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JOHN MILLS • KAY WALSH  
STANLEY HOLLOWAY

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It's a dandy . . .

JACK KARR  
(Toronto Star)

"This Happy Breed" deserves place  
among immortal films.

HELEN ALLEN (Toronto Telegram)

You can put "This Happy Breed" high among the best films of the year—ten stars.

ROY YOUNG (Globe & Mail)

Thanks to those who brought this excellent film to Toronto.

J. V. McAREE (Globe & Mail)

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